

**The
Museum
Educates**

T H E T O L E D O M U S E U M O F A R T

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F O R E W O R D

THE TOLEDO MUSEUM OF ART presents herein a general statement of its educational work in picture and word. This Museum having established an educational program in advance of all others has now had over thirty years of experience in the art education of a public of varied interests.

Our emphasis in all of our educational work has always been upon the children. During these years we have adopted, tested, approved or rejected many theories of art education. We are still engaged in that process of improvement of our educational scheme. We feel even so that we have now determined upon what has for us proven the most effective method of educating Toledo people in art.

The underlying principles of our method are set forth herein. While we are sure of many of the principles which guide us, we are open to conviction and are constantly carrying on experimental work for our own guidance in further perfecting our methods.

THE MUSEUM EDUCATES

THE TOLEDO MUSEUM PURPOSE is to lead people to like art, to apply its principles to their daily living, and to discriminate between good and bad pictures, sculpture and music. It aims primarily to help them to enjoy looking at art and listening to music, and teaches them how to go about it to receive their fullest reward. With collections that rank it among the first six museums in the country and with equipment and buildings of equal importance, it is well able to do so.

In collections it possesses educational materials unsurpassed by any art school and unapproached by any college or public school system. The opportunities inherent in such facilities open to an art museum fields not existing for other educational institutions. These fields are peculiarly its own, and their primary intent is the development of public appreciation of art and music.

A museum of art is not necessarily concerned with the general education of youth, but only with his art education. We are not deeply interested in using art to illuminate other educational subjects, although we do so cooperate when it will bring enlarged numbers of people to enjoy art for its own sake. Hence an art museum purpose is radically different from that of public schools which train children in general knowledge, and is equally distant from the ideals of a fine arts school, with its emphasis on the exceedingly talented student of whom only a few can arise in a city the size of Toledo. Not within our horizon are the content subjects fruitful for correlation with art in the public school grades. Nor have we need of exceedingly advanced classes for the gifted few.

To bring about an ultimate public enthusiasm for art, an institution pursues a method consecutive, planned, yet altered year by year to better provide standards of taste for the child applicable to his later work or leisure.



TOLEDO BOYS ARE CONVINCED THAT
ART IS A WORTHY MASCULINE PURSUIT

Improvement of teaching methods comes only after broad experiment and evaluation. Such checking of results must be from the viewpoint of the age, emotions and susceptibility of the students approached, and not from the research angle of the ideal course. Our work has been fruitful with thousands of children not only because of methods learned through years of experience, but because we have paid particular attention to finding and developing teachers with child-inspiring personalities.

In vision the Toledo Museum was the first in the world to become child-centered. As early as 1903 it was revolutionary to accepted museum policies of that day, in that it recognized children as the personalities most important to contact. Children are naturally our most responsive public, their minds are most plastic, and their preconceived notions the fewest. Their education is most economical in time and effort due to their eagerness, their spontaneity, their lack of self-conscious fear, and the absence of other pressing interests. Their curiosity counts no cost of learning and doing and looking about them. We offer the child free opportunity, unlimited by fees for entrance or membership. We work towards a growing experience whereby the child passes yearly from simplest to more advanced standards of good taste in daily living. Children have crowded all our available classes for years, and we have sought to be sure that methods, besides inviting their attention, fulfilled the best possibilities of our contact with them. While much remains to be tried, the educational work has established and proven its main purpose, scope and general methods of approach.

The Museum educational work operates in three sections. The appreciation department develops standards of good taste through talks, tours, illustrated lectures, forums on current exhibitions and talks which relate art to the subject matter of the elementary and secondary schools. The department of music teaches standards of taste in that great art by means of concert-lectures, in which children and adults progress through the various types of music to the understanding of symphonies and grow accustomed to listening to them intelligently. The Museum school teaches good taste and art criterions



LARGE FREE BRUSH DRAWING BY KATHERYN CAMP, AGE 12
IN THE FIRST YEAR CLASS IN COLOR, DESIGN, DRAWING

as students work with the materials and technique of art, and as they gain a constructive view of the effects artists accomplish in masterpieces. The school teaches art principles applicable to daily life, in classes for women in selection and combination of clothing and home furnishings, and in large classes for department stores, who have sent their buyers, managers and salespeople to courses planned at their request since 1927. The department store classes were a logical outgrowth of Museum influence on the taste of the buying public, and the first mercantile firm to ask Museum aid did so on the grounds that their staff must be taught the standards of selection and combination increasingly demanded by their patrons. To such groups the Museum has proven its concern with the practical and has expanded their viewpoint of the profitable applications of art. Special classes have long been planned at the request of Toledo industries. Courses for designers in Toledo factories carry art standards into modern industrial products, and design departments have been set up in factories of national importance, in some cases entirely staffed with students trained at the Museum school. To the general classes in color and design come dressmakers, florists, contractors, architects, furniture dealers. Increased sales and growing business have proven the value of art to printers, photographers, glass designers, manufacturers of metal goods, rug weavers, engravers, draftsmen, engineers, advertising men, designers of tombstones and showcases. Salesmen turn to art standards for more invincible talking points with which to silence competition.

In music appreciation, art appreciation and the technical classes of the school we develop trained eyes and ears to enrich life. Students grow familiar with emotional and mental pleasures derived from texture, line, color, volume, space, rhythm, tone. They are acquainted with these qualities emerging at their highest potency from master works. The student's personality is reinforced by directed contact with emotion, and art's serenity, order and unity exert a stabilizing influence on thought. Artistic standards are seen to be useful in problems of selection, suitability, elimination, adaptation and arrangement. Several classes are of the demonstration and note-book type for



CHILDREN FROM MUSIC APPRECIATION
CLASSES MAY ELECT CREATIVE MUSIC

students without manual art ability, and they find art knowledge there gained to be of infinite use in their daily activities. Beauty, once recognized, is more eagerly sought in the store, the home, and on the billboard or the printed page.

Many Museum school classes are not professional, but investigating in character. With paint, clay and pencil we deal in the understanding of art as much as in the making of it. Awareness of the world's art and sympathy with high quality comes through visual analysis to students in appreciation classes, and to those in the school through experience in assembling the media of artists. Our problem is not the exceedingly rare child of genius, but the average child and adult who by proper guidance will admit art to enlarge his life interests.

Most of our children commence art and music appreciation at age five. Even such children as show ability in painting or playing an instrument, know only the compositions they are personally concerned with or capable of performing or designing. Here again enters the Museum purpose, to make them aware that other greater art or music exists and to lead them to see and hear the work of artists far greater than these young people are likely to become. Appreciation hand in hand with the performance in the arts makes an impression more lasting than does either approach alone.

Music classes are offered on three group levels. The youngest class is of those age five to eight, and for them there is no written work. The intermediate class is for children at least eight years old, and capable of taking notes during class period. Advanced children are those who have had two years Museum music work and are at least eleven years of age. Music classes are primarily listening lessons as art classes afford seeing lessons. The listening must be in active co-operation with the avowed aims of the composer. The seeing must be by understanding the technical means of the painter. Simply taught, the masters' aims can be clearly set before the child. In all classes we avoid over-consideration of the subject matter of painting or music. Painting and music do not rely for their appeal on external ideas or association with



CHILDREN AND TEACHER EXPLORE THE PLEASURES OF
SOUND IN MUSIC APPRECIATION FOR THE YOUNGEST

literature or history. Human interest is recognized and is naturally given greater play with the younger children than with the older.

From last year's average attendance of six hundred children in elementary and intermediate classes in music, some sixty students requested further study on the junior and senior high school levels. Many of them had begun to attend free Museum concerts, part of the evening class in music for adults, and these children welcome advance study of the programs they are to hear. The Museum is building the audiences that every creative artist has in mind when he creates, and that every interpretative artist longs for when he performs the music of the masters. A reward for continued interest in music comes to 1700 children two to five times a year, when they are guests at Museum free concerts performed by such orchestras as those of Chicago, Minneapolis, St. Louis, Detroit, Cleveland, or Cincinnati. Programs are planned for youth, and they are taught the backgrounds and qualities of the compositions they throng to hear. The Juilliard School of Music and the Carnegie Corporation of New York have by their generous grants made possible many of our opportunities in music for adults and children.

For listeners who crave to perform as well there is a small elective class in creative music. Children naturally express themselves in movement and sound. They can be led through this inborn instinct to a love of music so firmly rooted that later hours of practice on violin or piano cannot discourage them. Teaching them to build simple instruments, such as those used by primitive peoples in the childhood of mankind or simplified adaptations of more sophisticated ones combines occupation for hand and mind and through the making of even a crude instrument, instills respect for a perfected one. Instruments so intimate and so inviting as to disarm self-consciousness are constructed from cheese boxes, cigar boxes and other discards available to every child. Those with ability as yet undeveloped to cope with complicated instruments can turn to the work of their own hands and with it produce at least a semblance to music.

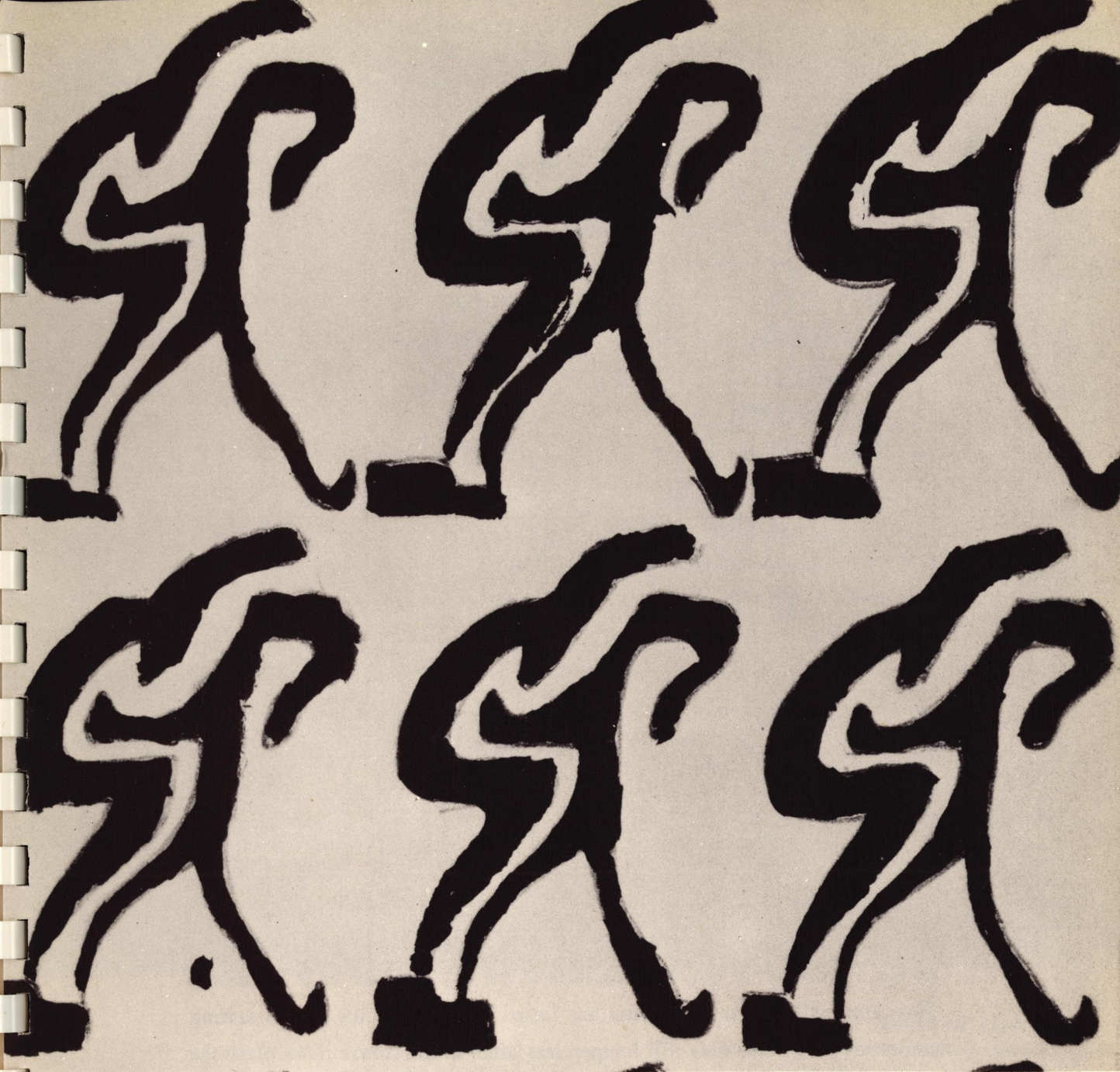
As an initial effort Indian drums and rattles were made. The words of



FREE EDUCATIONAL MOVIES DRAW CROWDS
TWICE EACH SATURDAY AND SUNDAY

a prayer for rain were written, and the music composed and set down in number notations. From this primitive use of the drum and its rhythm so welcome to childhood, they progressed to tuneful music found in objects that give a ringing sound when struck. Glasses were tuned to a three-tone scale. Then the ocarina was employed and the psaltery created a liking for other stringed instruments. Through the marimba which they constructed they became attracted to wood instruments. Accustomed to many instruments in their simplest elements, the child can choose the form most congenial to him. From his home-made violin he can graduate to a real one, secure in his familiarity with it and eager for its companionship, to him now worthy of effort and study.

In our city of 275,000 the Museum is fairly accessible to all schools and we disapprove of circulating loan exhibits so unimportant that their damage or destruction would pass unregretted. We prefer to concentrate upon the use of the best materials within the Museum. One way of getting art's toe in the door of the schools was to go to them with illustrated lectures related to their other subjects, and with slides so selected as to induce a desire to see the real objects in Museum galleries. Response has increased over the years, and today most schools come more or less frequently on planned schedules of gallery talks. Their geography is vitalized by the arts related to the country being studied. History draws nearer as they are shown the products of past civilizations; languages are enhanced by the art indigenous to their native lands; American history gains respect through a view of American art. The peoples of foreign lands become less suspect, and their customs less derided by American children who learn sympathy and admiration for those of other races capable of producing enduring contributions to the arts. This co-operation with the grade schools has brought about its desired end—a larger public open to conversion to art enjoyed for its own sake alone. Constantly increasing in numbers are the school groups asking for participation in the Museum's main purpose, that of appreciation in the galleries. Talks are requested on line, mass and color, and those demanding



SURFACE PATTERN BY
JACK GUINALL, AGE 11

them range from pre-school to senior high school classes. Some schools absorb as many as forty yearly talks planned for them, and the talks and tours of the art appreciation department reached 66,000 children last year.

From such gallery inspiration concrete influences permeate the schools. Some classes present to the whole student body the information gained at the Museum. The amount taken back is surprising, and frequently schools organize a small group for more extensive Museum study and reports. Fired by talks at the Museum, students from the glass manufacturing district of the city evolved for their school a shadow play to dramatize the making of glass from early times to the processes now so vital to Toledo industry. Sixth grades enlivened their study of carrying the mail by Babylonian clay tablets and ancient and mediaeval letters from the manuscript gallery, and they studied such modes of transportation as were visible in the art of various countries shown in the galleries. Seventh and eighth grades sent representatives to the talks on how to make tapestries, pottery, book bindings, wood-engravings, and etchings. Some of these projects were carried out in the schools. Students who enjoyed Museum contacts evolved plays, games and note books to share with the school at large.

In the study of paintings it is more permanent to teach comparatively the visual difference between a good and bad work of art, than to try to place the artist's relative importance in the history of art. This last evaluation can be but a reflection of the changing taste of the day in which he is discussed. How abysmally the trained critic has failed to recognize the genius arising under his very eyes. This will happen less often in the future if we place the emphasis on the technical excellence of the original before students, and waste less time in consideration of subject matter and our judgment of its relative historical superiority.

Children who approach art only through the visual and the verbal need careful methods of instruction to insure their taking active part in the drawing out of facts. Sensitive experiment finds the methods that evoke to the full a child's characteristic comments and questions, and which save him most



STUDY OF PAINTINGS
IN THE GALLERIES

effectively from boredom, unresponsive to the unbroken flow of language of his teacher. As we have more definite knowledge of the psychology of emotion engendered by looking at a work of art, we shall know better how to induce and preserve a seeing concentration of mind. Conducted on his age level, and with understanding of his actual emotional response to art, appreciation is a mental enlargement the child delights to penetrate. In picture study this evocation of child desires and ideas comes from some device allowing students to pose the questions to be answered, to choose the paintings they long to know about. Children taking their teacher-guide on a walk-talk through the galleries unchain their own initiative. Experiment is needed to avoid the old set method of a teacher speaking to a silent group or asking her own questions to guide the class. For unless a student is established in freedom, the usual method of asking individuals for their viewpoint draws slight response. Truly critical comments instead of cursory conversation are needed from the children. It is one thing to use wisely the principles of art and the structure of music which every older child should learn; it is fatal so to stress the mental grasp of the principle that it blinds the eyes and deadens the ears for visual and auditory enthusiasm. Art appreciation can also take for occasional subjects some of the better creations of children of their own age, and thus break the child's continuous contemplation of art work by mature adults.

Childlike interests are often misconstrued as a need for emphasis on the story a painting or musical composition tells. The children with us have been equally entertained and more permanently enriched by the main approach placed on the artistic qualities delightful to their ears and eyes. Their tolerance of things new to their experience is broadened by many persuasive contacts with things visibly and audibly new to their ideas of art. Children of today, they choose to look at a Maillol as often as at a Rosellino.

The fruit of criticism is not the factual knowledge accumulated, but the child's growing unity with the art seen and heard, and his freer emotional reaction to things enjoyed. When this is taught with increased fairness to the child's viewpoint we see many of our entrenchments in adult learning, in adult preferences discarded as of little use to the young.



RHYTHM AND COLOR, BY THE
YOUNGEST ART SCHOOL CLASS

Movies shown every Saturday and Sunday afternoon give thousands of children amusement secure from the sophistications of current adult films. They enjoy the artistry of Walt Disney, and travel subjects cognate to the art they study, historic dramatizations suggestive of the period of the painter, or films of the making of art that clarify their ideas of technique.

While the boys and girls with analytical approach dissect the art of masters to see the wheels go round, children with a manual urge crave the adventure of putting their own art together. Most of the eleven hundred children in the Museum school commence at age ten. By this time they are ready for logical procedures, art principles, and plenty of chance to express their own ideas in a variety of art mediums. They are absorbed in the mental game met with at every stage of planning, elimination, that helps them to make visible their own ideas. In music also, ten year olds are fascinated to learn to trace thematic material as it appears again and again in a movement of a Beethoven sonata, or a Mozart symphony. They enjoy noting rhythmic patterns and speculating on the why and wherefore of their use in a particular type of musical composition. A Bach fugue can be taught as vividly as a game.

Students fill twenty-one classes of the Museum school each Saturday and delight in their thirty-eight weeks course in color, design, water color, drawing and modelling. Their problems vary widely in subject under various instructors, but all first year children must learn to recognize and use color in full, primary, secondary, related and complementary combinations. They must be capable of choosing and making an original design motif and developing from it a finished design. They must know and use a balance of light and dark, and recognize and use repetition and rhythm. All art principles inherent in design apply to composition as well. They learn figure proportion and draw their fellow students in quick action poses before the class. They paint their own imaginative figures at need. They must know the principles, use them easily for their own purposes, and recognize them as the mainstays of the masterpieces in the galleries.



ART MATERIALS ARE SOLD AT COST TO THE THOUSAND CHILDREN IN THE MUSEUM SCHOOL OF DESIGN

Second year students turn to their own subject matter, but must know and consciously use raised, lowered and neutralized colors, a split complement, double complement, unrelated or full color scheme, symmetrical and unsymmetrical balance. They consider harmonious spacing in page composition, make their own original landscapes from nature, and work in tempera and large areas of free brush watercolor.

Third, fourth and fifth year classes are likewise planned as to principles learned and used, left free as to order or time of teaching, and free as to subject matter of the problems assigned. Our students copy small areas of paintings only for study of color analysis, and the realization of the varied techniques possible among old and modern artists. Pleased by their own handwork, children learn thereby to linger among greater works of art. That appreciation has grown with their creation and recognition is apparent as each child chooses a favorite painting in current exhibitions of European or American art. They show excellent taste and interest in an amazing variety of techniques. Their own painted analysis of a portion of a painting shows competence in selection, pleasure in unusual color, interesting composition, facility of brushstrokes.

In this Museum we have always believed in well-defined training in taste, in design, in technique. Our classes give the ten year old problems of increasing difficulty to advance his capacity to enjoy great art and to create as well as he is able. In accordance with the belief current among some educators today, such formal methods blunt the child's self expression and initiative. As one experiment along these lines, we put our third year children into freer guidance with every emphasis on their imagination. Their first two semi-formal years had given them assurance and self direction, and their ideas flowed so freely as to cause comment. We are now experimenting further, with parallel classes of first, second and third year students, with freely guided and semi-directed methods proceeding side by side, that we may eventually be sure of the ideal balance between definite instruction and vitiating freedom. We seek by trial to find the most response-evoking ratio between



14,000 CHILDREN ATTENDED
MUSIC ACTIVITIES IN 1935

these two extremes of method. Some of the newest freedom has as yet brought forth no more remarkable results suitable to the children producing them, than have our own classes. We cannot believe in the extreme lack of guidance, the undirected spontaneity that is acceptable in some schools as desirable child experience. The lack of progress marks such methods as play more suitable to the nursery than to any institution committed to serious teaching. Childhood's responses have in the past been ignored in the effort to induce adult reactions. But in many places today, the other extreme holds true, that of drawing out the child so thinly that his personality is exhausted before it is enriched. The children so handled have enjoyed their art lessons, as thousands of Toledo children have enjoyed their Museum classes. Yet out of the more freely guided children has come no more talent, no more lasting interest in art than from our own methods.

Many years ago we began our emphasis on such methods at a time when art teaching was generally haphazard, lacking in definition or focus of purpose. Brief charts of color and proportion were used in classes for beginners of high school and adult age. They awakened judgment and guided the student toward development of his own criterions. Their value remains apparent as an outline incentive economical in time and effort, encouraging in ease of assimilation. They release thought for more creative use of the facts they make graphically apparent to the general public. The color charts were a simplified view of the Ross system, and the proportion charts were derived from the Hambidge first book on Greek vases. They are suggestive chiefly to first year students. Advanced workers develop artistic possibilities more original and varied than those obtainable from close adherence to any system.

Long ago the Toledo Museum school discarded cast drawing as a deadening drill in over-worked detail. We do not now teach drawing from the nude for the reason that it is largely irrelevant to the art of today. Despite the time devoted to it in some excellent schools, its training is scarcely evident in current advertising or illustrated publications. In such periodicals nudes are stylized or caricatured into unreality. Photography provides as many nudes today as does the painter.



STUDENTS FILL SEVENTEEN CLASSES FOR THE SATURDAY
COURSE OF 36 WEEKS IN THE MUSEUM SCHOOL

We have succeeded with classes of sixty in the art school despite the demands of current educators for smaller groups. We know the success of large classes because we have tried smaller ones in contrast. Interest, results and steadiness of attendance of the ten year child is no better in a small group than it has proven to be in large classes in the many years of our experience. Naturally this would not apply to younger children for a long day in public school. But for children of ten, two hours weekly art experience is not a burden, and our greatest asset with them is that only those come to the Museum who volunteer some slight native interest in the subjects taught there. They are free to talk about their work and interests; they may sit at any table in the classroom or join any group they prefer. Large classes avoid too much personal guidance whereby a teacher impresses her own ideas visibly on all work coming from her class. Sixty children subdivide again into two or three groups of relative unity of progress. One teacher can come to the aid of three groups each at different stages in the same problem, or on different problems.

We leave children a wide choice of expression; individual boldness of technique may arise beside delicacy of color or drawing. It is sufficient that they contact each other without influence from a teacher's preference for strength or subtlety. Here the children work entirely as individuals and their cooperation with other students is a matter of volition or good manners. We are seeking to develop interests for their leisure time, occupation for their hands and eyes, contemplative pleasures among great masterpieces, criterions of taste for the multitude of personal choices natural in daily life. Such amusements and pastimes are individual experiences, and children today need training in personal responsibility without recourse to constant companionship, money or organized activities. Only with self-reliance will our training to enjoy leisure stand them in good stead during many hours of adult life.

As suggested before, only time will prove what child imagination and freshness of vision can be preserved by the newest educational methods, against the influence of parents and popular art expressions. We are making with the children of today a marked break with the restrictions of past child-



THE GIRL AT THE NEXT TABLE, AS
PAINTED BY MILDRED NOWINSKI, AGE 13

hood. It is to be hoped, therefore, that adults of tomorrow will be notable for appreciative breadth of emotional response as compared with most adults today. Certainly no childhood has profited by such widespread consideration as have the children of today.

Education must continue its rapid impetus toward girls and boys, but no methods can ever show results with all children in art. In the Museum school for several years we conducted courses on weekdays for the entire fifth, sixth, seventh, eighth and junior high school grades of neighboring schools who came to us for their art periods. Our thought in so doing was to determine whether it was possible to apply museum instruction in painting, drawing and design to every child as well as to those selected by volition for our regular Saturday classes. In teaching these whole grades, we emphasized art, and did not deal in its subordination to other subjects. We reached the very definite conclusion that the Museum was no more able to teach art to unselected children, than was the public school system. Many children have no mental equipment for its enjoyment, no manual ability for its manufacture. We found that the variation in quality of the work produced by the different public schools of the city depended on two factors—the general intelligence of the students represented, and the ability of the public school instructor in art. As only one of these conditions could be changed by Museum trained teachers, we decided to withdraw from this experiment. We expanded instead our Saturday classes for selected youngsters with whom we are able to do a far more effective work, and one which is thoroughly in keeping with Museum standards of quality. For Museum-taught products must be of art quality recognizable as beauty in more than average degree, lest their very lack of it discourage the student. A museum must demand reasonable degrees of excellence related to the age of the child, lest with one hand it teach appreciation of fine art and with the other hand destroy all standards by its acceptance of handicrafts devoid of art qualities.

The broad problems that tantalize us are native to both school and appreciative departments of our education. First, for the school classes, we

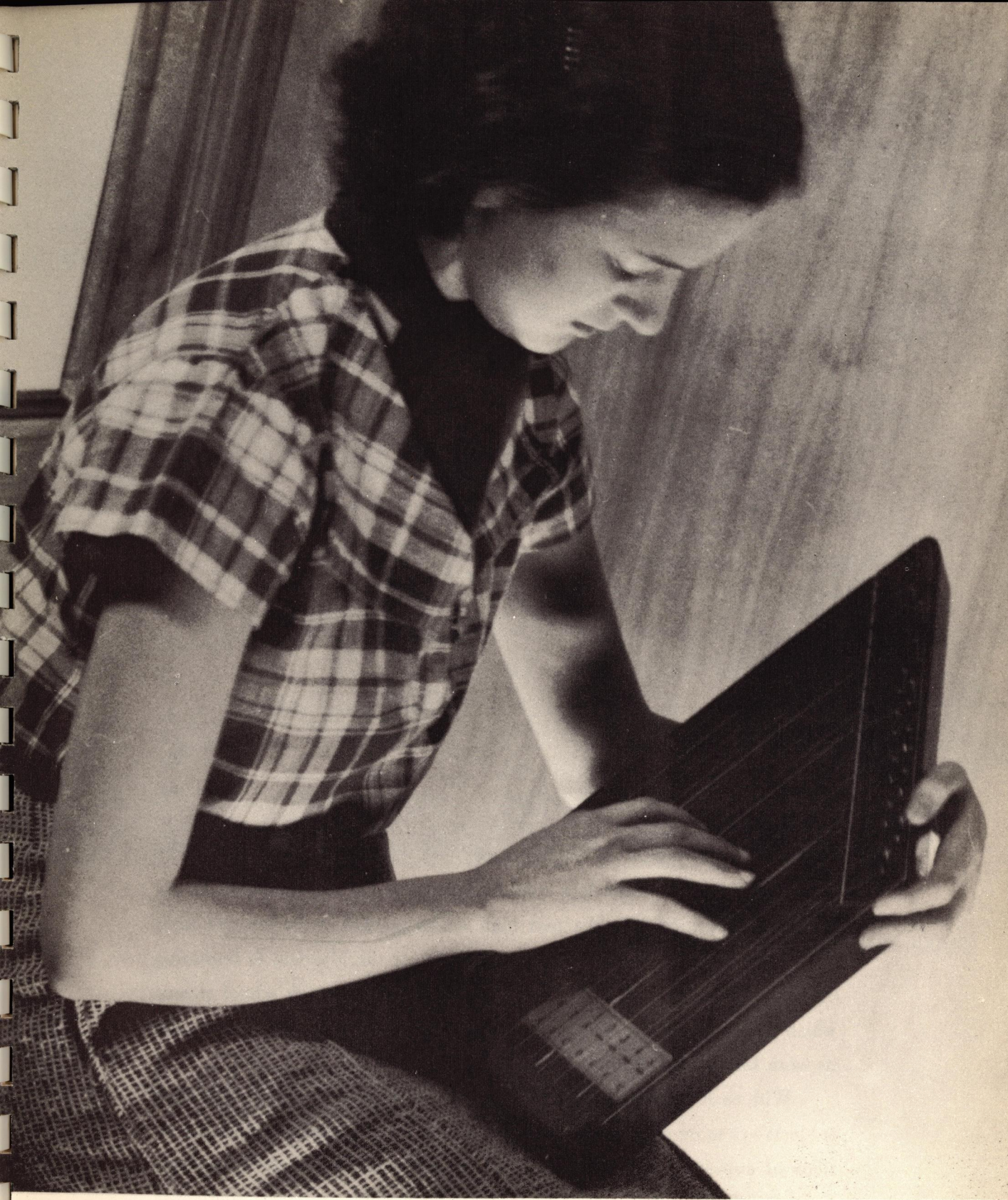


STUDENTS APPREHEND MASS THROUGH
CREATING AND HANDLING IT

need better methods of selecting children most deserving of the free opportunity eagerly sought by even those of slight ability. We prefer to fill our class rooms with children chosen on the basis of imagination and initiative. They are now recommended to us by the principals of public and parochial schools, and some still measure the child's art ability by his facility in copying adult technique, empty of child thought. We are this year opening a class for thirty children, selected by the art supervisor of the grade schools. They are given two problems and on their results they are chosen or rejected for the Museum class. We will teach them as freely as possible, seeing only that they know the art principles contained in the first year's requirements. We hope to find them infinitely more imaginative than are the general run of children selected by teachers of varying standards. Once these thirty children prove to be the most imaginative we can reach, we shall find some way to choose all entrants on that basis.

Second, for all Museum classes we seek to foster continuity in attendance. Children come for from one to five years, and may reappear later in high school, university or adult classes, or may never be heard from again. Can any method of approach lessen these gaps, or will art interest always be shown periodically? Investigated, the cases of those who drop classes afford no evidence of discouragement. They are children forced into the opportunity by too eager parents, or children who join classes merely because their play-mates come to them. Or is this the natural decline of those to whom two or three years fulfill their desires for art contacts?

Third, in the school we wish to improve methods for instructing children not yet ten years of age. At present fifty of these are freely guided from age five to eight, and we are experimenting with them to assure ourselves of the best approach before we open more Museum school classes to these younger ages. In this experimental class the children commenced with family interests. They painted from imagination full sized figures of parents, aunts, uncles and proceeded to assemble a house for them, complete with furniture and the family car. In their case it was two cars, one the rusty Ford for father's job,



A PSALTERY IN THE
CREATIVE MUSIC GROUP

the other a swank green tear-drop motor with cellophane windows, for mother's use. Talk turned to Little Red Riding Hood, who one day made her appearance calling on the grandmother in the full sized house. The wolf followed, the three little bears appeared, Goldilocks flew out of the window to sit in the swing beneath the painted apple trees. As spring approached, the circus came to town and those who saw it could talk of nothing else. The house was demolished and a circus tent arose in which the youngsters performed. The next year they grew into the building of a toy shop, freely painted, stocked with their Christmas toys. Later it became a movie house; the beautiful blond stood five feet tall in the ticket office, the very original plot of the painted reel flashed past our eyes on rollers. Children talk things over each class period, and the trend of their current interests is led by the teacher into community accomplishment. They have grown much in judgment of proportion, in continuity of interest, in sensibility of color. They are kept from the influences of dictated art and encouraged to be themselves and let the other fellow express his visions however they may quarrel with reality.

Fourth, our next undeveloped field lies among students of high schools to whom manual instruction in art comes through the public school system but to whom the schools offer little in the field of appreciation, even through reproductions of fine art. Closer understanding of such students can bring them to an appreciation of Museum collections as it has brought a group of sixty high school students into continued concern for music offered in the Museum. Occasionally in the past high school teachers have brought their classes for tours or Museum study and this year the Museum is beginning the development of a carefully considered program for high school classes which it is hoped will prove as interesting and effective in the future as has its work for younger children in the past.

With such emphasis on the child, we do not neglect the adults. For them subjects are more segregated, although certain courses teach the broad relations of appreciation and art analysis. Beyond such rudimentary surveys, they can elect twenty-five classes in specialized fields. Ancient, mediaeval,



MUSIC APPRECIATION RIVETS ATTENTION OF THE INTERMEDIATE GROUP

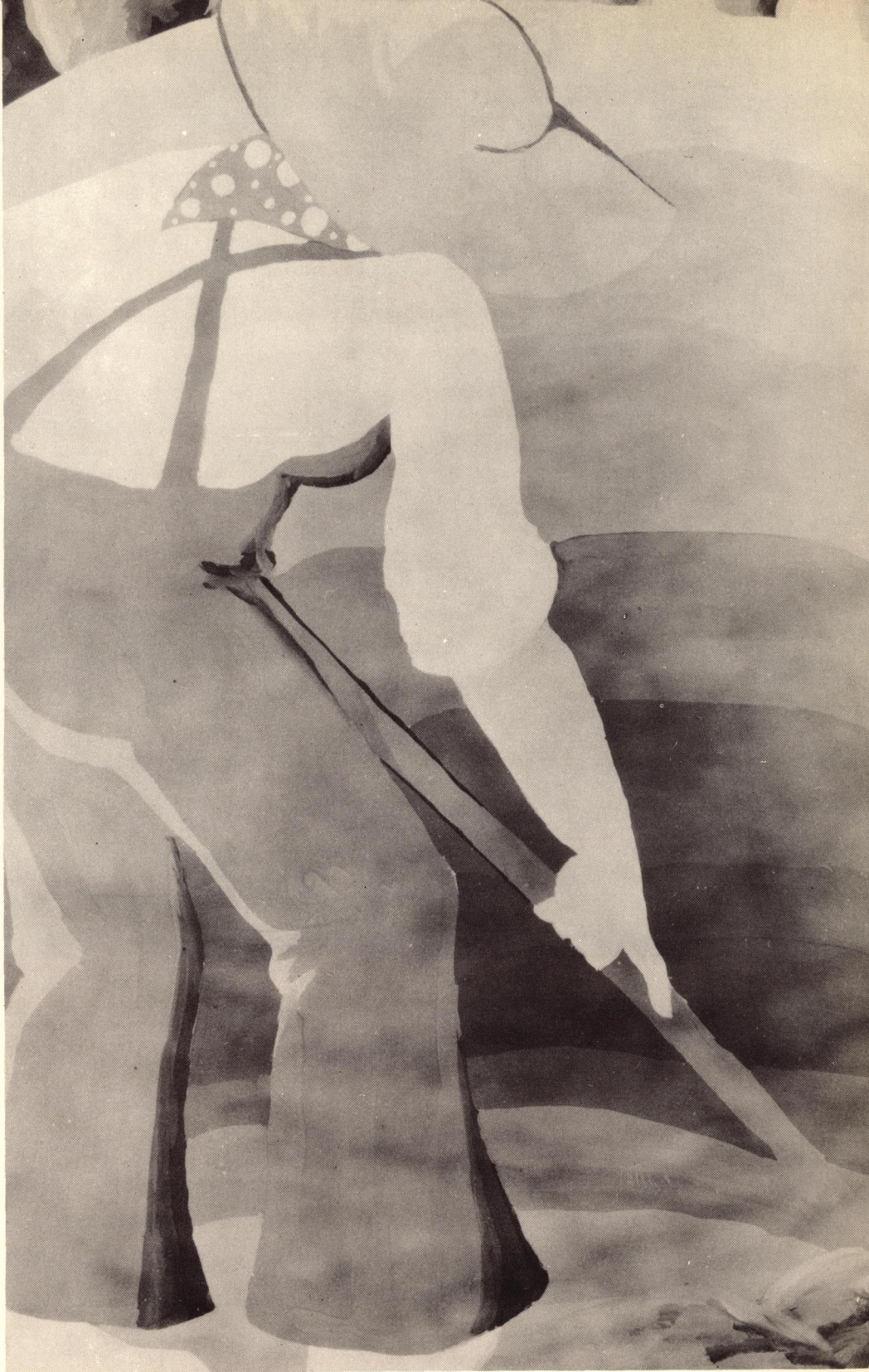
renaissance and modern art history classes afford historic backgrounds. Another class considers only the paintings in our collections and the qualities that make them good or great. Oriental art comes into their consciousness country by country, with its emphasis on the chief achievements. The Museum school teaches definite adult classes in poster, fashion reproduction for advertising use, composition, water color, copy and layout. Lettering, sketching from the clothed model, drawing and modelling, composition in photography, are first year subjects proving of value to large groups. In classes for teachers and teacher-training students, they become acquainted with art media and tools used by elementary school children in order that they may intelligently guide them. One class is for those without previous art training, another for teachers somewhat familiar with art techniques, but eager for newer methods of approach.

The previous lack of art and music in general education in America and England has produced nations shy of emotion and ignorant in maturity of the rewards of a love of these arts. American general education of a scope unequalled in other countries, has for this reason produced no outstanding body of selective seers or listeners to the beautiful. The museums of the country are seeking to supply this need, as do the schools and radio programs more recently.

Art and music survive wars and historic gestures as mankind's noblest achievements. They are the most emotional, appealing and rewarding interpreters of contemporary and historic thought, fashions and moods.

The museum has promoted a setting of beauty, informality and orderly freedom, implemented with collections of quality. We avoid the stagnation of remaining too long engrossed with one stage of development and continue to seek new methods most apt to foster public concern with the arts.

With a yearly maximum of a dozen incidents requiring discipline in the relations of 2,500 children assembled in the Museum on an average Saturday, we conclude that we have long had self-discipline, social harmony, and mutual helpfulness firmly rooted among the boys and girls. They are respon-



SUMMER MEMORIES INSPIRED
ALICE MARIE OBERDIER, AGE 15

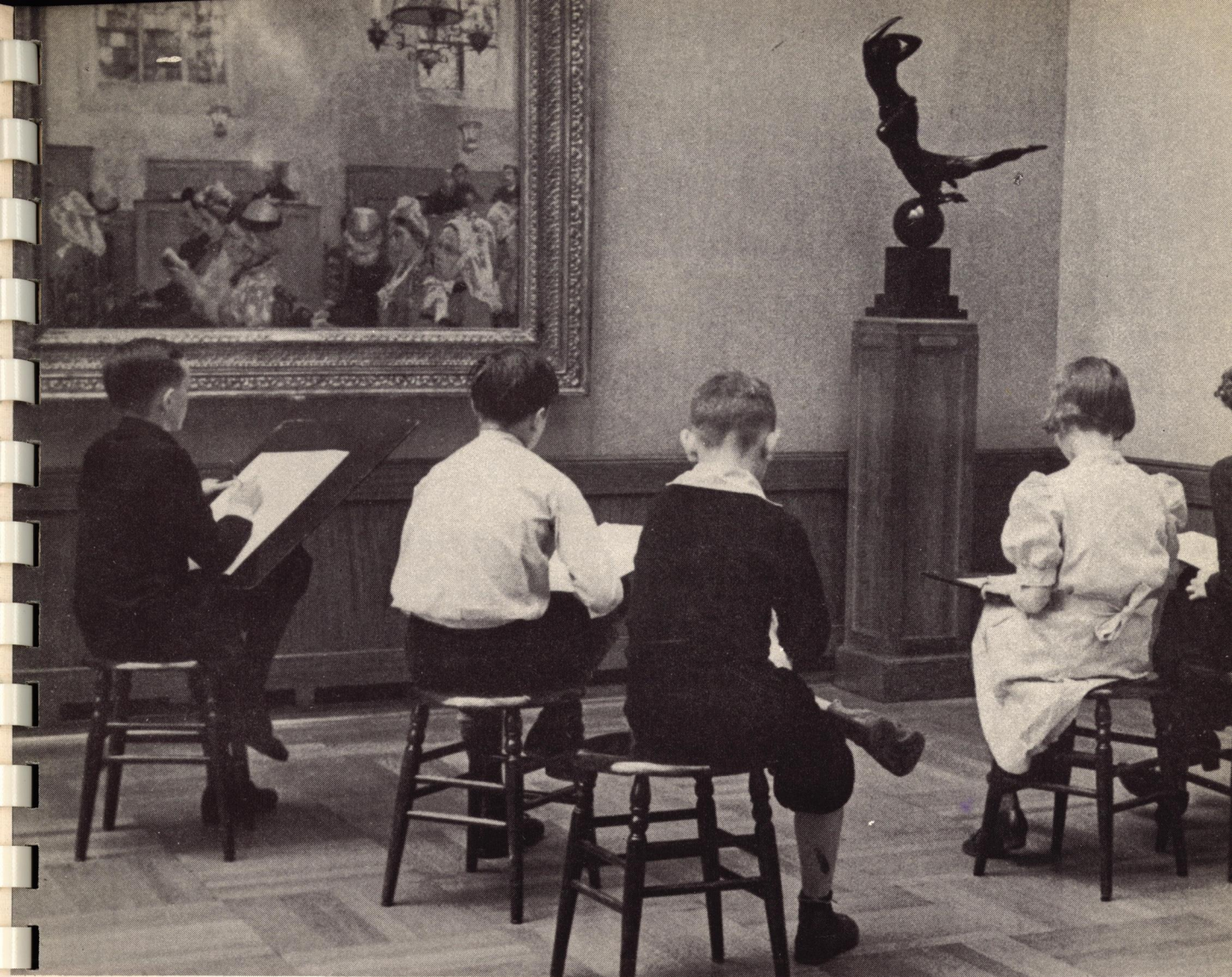
sible children, buzzing with interest, free to walk at large in an extensive plant of many influences.

Cognizant of the network of dying or nascent viewpoints as to the proper approach to children of all ages, the Museum experiments to broaden its manner of instruction wherever constraint in method or subject becomes apparent. As it tries out and applies new ideas, so surely does it intend to hold by the proven best of its past thirty-four years' experience with children.

The attached photographs speak more than words of children at ease in their surroundings. We are indebted for most of them to Mr. Arthur J. Siegel and for others to Mr. Leo Mac Donough, Mr. S. W. Van Wormer, and Mr. I. W. Gotshall. Nor could this resumé of Museum instruction have been complete without the co-operation of Museum staff members in all departments.

MOLLY OHL GODWIN

December, 1936.



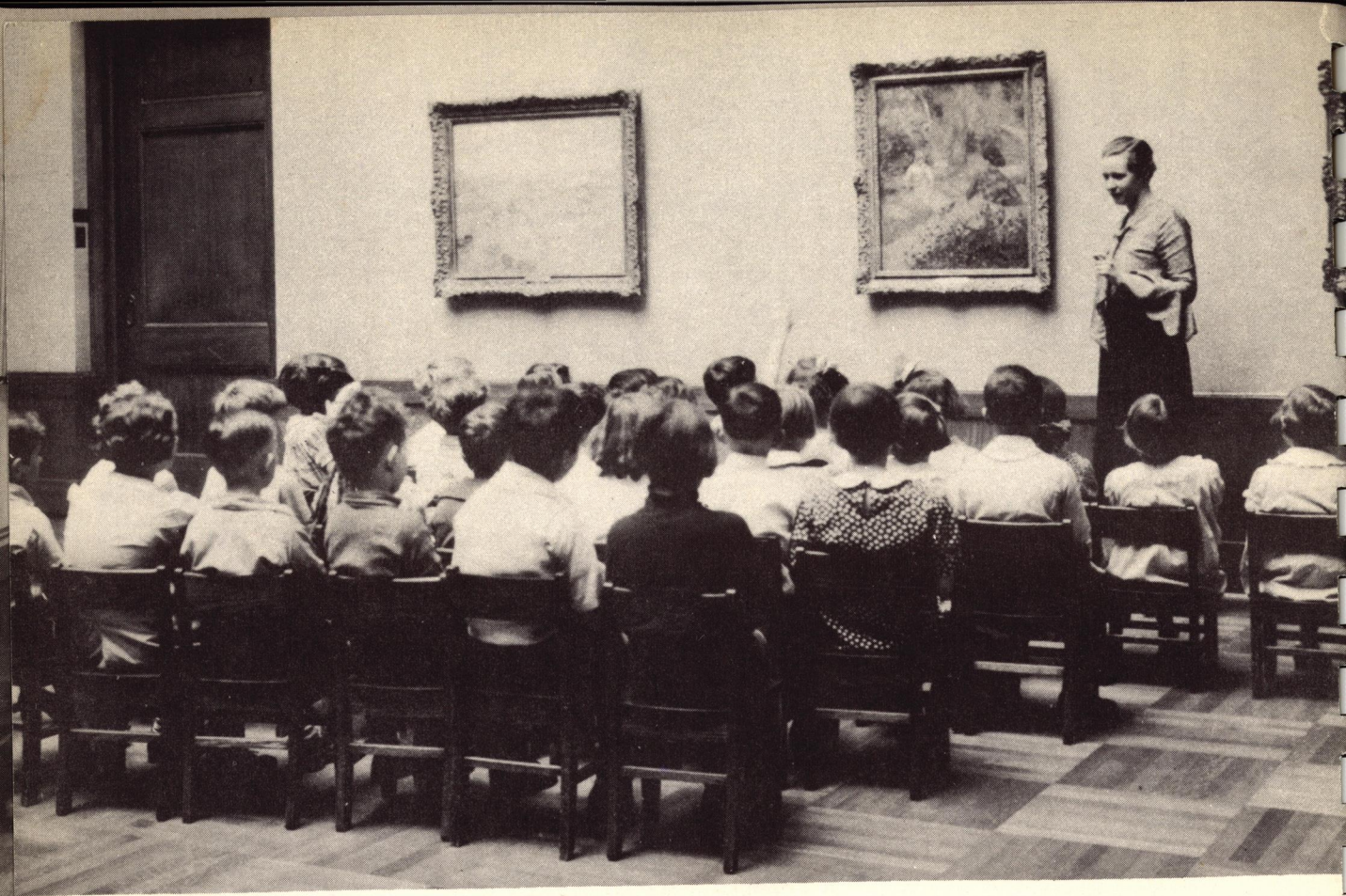
AFTER THEIR OWN CREATIVE EXPERIENCE COMES
ANALYSIS OF SIMILAR QUALITIES IN MUSEUM COLLECTIONS



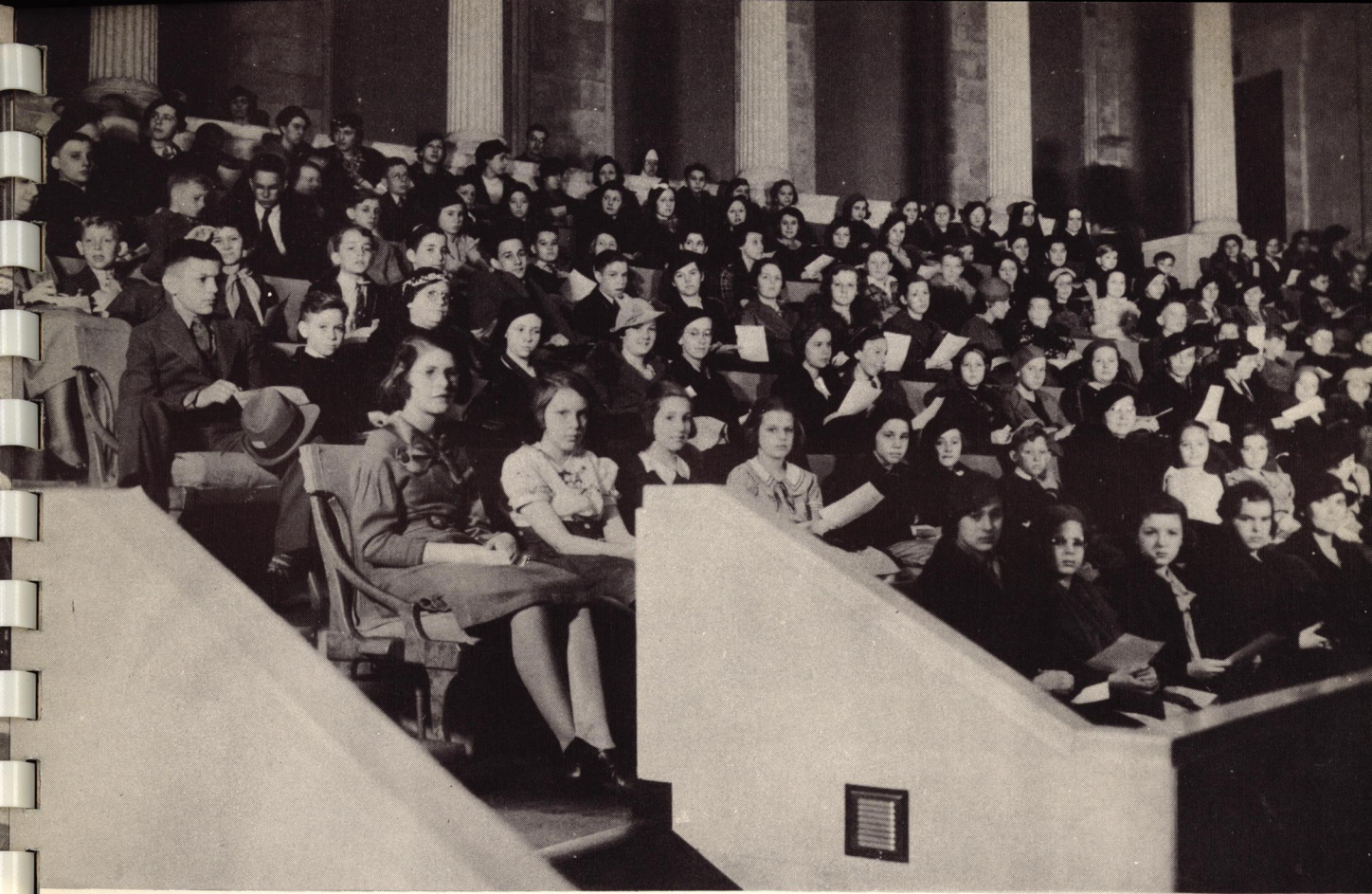
NURSERY SCHOOL CHILDREN
TALK ABOUT PAINTINGS



AGES FIVE TO EIGHT DEVELOP INDIVIDUALLY
AND AS A GROUP UNDER FREE GUIDANCE



A PUBLIC SCHOOL CLASS WEEK BY WEEK
LEARNS HOW TO LOOK AT SUPERIOR PAINTINGS



CHILDREN LEARN TO LISTEN TO THE COUNTRY'S GREAT ORCHESTRAS IN FREE CONCERTS GIVEN AT THE MUSEUM



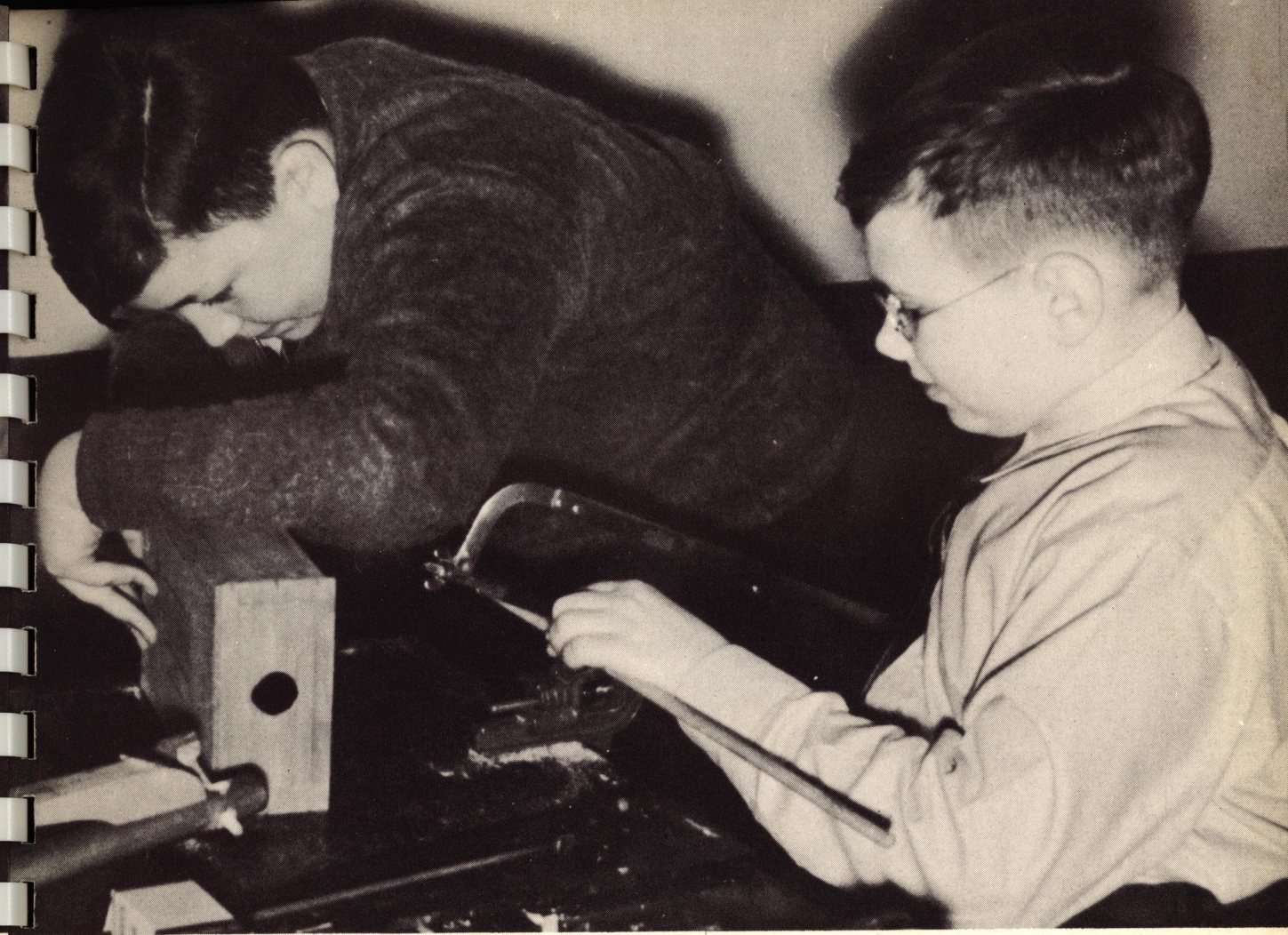
MENTAL AND PHYSICAL ACTIVITY AMONG THE
SMALLEST CHILDREN IN THE ART SCHOOL



BADGES OF MERIT AWARDED
FOR EARS ALERT TO MUSIC



PLENTY OF PAINT FOR LARGE AREAS
AND EXPERIMENTAL MIXING OF COLORS



BOYS MAKE THEIR OWN
VIOLINS IN CREATIVE MUSIC



GLASSES FROM HOME HARBOR TONE
FOR THE CREATIVE MUSIC ENSEMBLES

SUMMARY OF EVENTS IN THE HISTORY OF THE MUSEUM WITH INAUGURATION DATES OF ITS MAJOR EDUCATIONAL ACTIVITIES

1901, MAY 9	The Toledo Museum of Art incorporated
1901, DECEMBER 2	First exhibition opened in the Gardner Building
1902, MAY 6	President Libbey proposed educational policy for Toledo Museum
1903, JANUARY 19	Museum opened in remodelled residence at Madison Avenue and 13th Street
1903, NOVEMBER 1	George W. Stevens appointed Director
1903, NOVEMBER	Educational plan established including among its functions: Free drawing classes for children Women's Art League Camera Club Sketch classes for young men Art Reference Library Art History Study Club
1904, JANUARY	Lectures for members of Museum inaugurated
1904, JANUARY	Study groups admitted free at all times
1906, JANUARY	Art history classes organized
1907, NOVEMBER	Daily talks given for public school groups
1907, NOVEMBER	Museum News first published
1912, JANUARY 12	New building at Monroe Street and Scottwood Avenue dedicated
1914, JANUARY	Free concerts established as regular activity of Museum
1915, OCTOBER 30	Saturday and Sunday Story Hours for children established
1915, DECEMBER	Educational motion pictures presented to children as background for art study
1916	Free classes in drawing and design opened for children on Saturdays
1917	Music Hours for children inaugurated
1917	Comprehensive program of art extension in all public schools

